The EDISON KINETOGRAM

VOL. 5 British Edition TRADE MARK Sept. 16, 1912 No. 11

Thomas A Edison

SCENE FROM

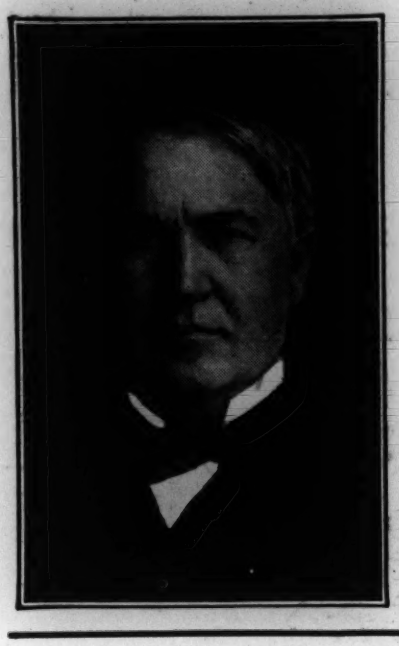
MR. PICKWICK'S PREDICAMENT

FILM No. 7102

Released October 12th, 1912

EDISON FILMS TO BE RELEASED on October 2, 5, 9, 12 & 16, 1912

Vol. 5 SEPTEMBER 16, 1912 No. 11



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes. *Published by* THOMAS A. EDISON, Ltd. City Offices: 25, Clerkenwell Road, London, E.C. Film Showrooms: 8, Gerrard Street, London, W. Works: Willesden Junction, London, N.W.

EDISON FILMS

Released between October 1st and 16th, 1912.

"MR. PICKWICK'S PREDICAMENT," founded upon the famous breach of promise suit brought by Mrs. Bardell against Mr. Pickwick in the "Pickwick Papers," is universally recognised as one of the greatest bits of comic characterisation in all Dickens' works. The humour is infectious, the characters are portrayed just as Dickens drew them, and the whole effect is most artistic. A remarkably entertaining film.

"After Many Days" is a beautiful story of the filial devotion of a young singer who is reunited with her lost father through the medium of his favourite song.

The adventures of Mary and her historic lamb, illustrating the famous poem, will provide unlimited entertainment for both old and young.

The two pictures of the United States Navy were taken by special permission of the U.S. Navy Department, and will prove most interesting and educational.

A strong drama is embodied in "For Valour," a story of service in the British Army—of love and hate, cowardice and heroism. One of the most striking battle scenes ever produced shows the troops charging up the slopes of a steep hill with the sea at their backs, the picture being taken from the top of the ridge. Scenically beautiful, this was taken in Bermuda with the aid of the 2nd Battalion of the celebrated "Queen's Own."

"Revenge is Sweet" and "Madame de Mode" are both excellent comedies with novel plots, and will afford good hearty laughs to all.

A strong, thrilling drama of Italian rural life is "The Necklace of Crushed Rose Leaves," while the beauty of the scenery and general atmosphere is beyond description. The remaining releases in this issue are quite up to the Edison standard, although lack of space prevents us dealing with them here as fully as we should like.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on October 2nd, 5th, 9th, 12th & 16th, 1912

Revenge is Sweet

COMEDY—RELEASED OCTOBER 2nd, 1912

Film No. 7080 **Copyrighted, July, 1912** **Code, Vorsetzen** **Approx. Length, 600 feet**

CAST OF CHARACTERS

THE MANAGER ..... RICHARD RIDGELY
THE BOOKKEEPER ..... WILLIAM WEST
THE OFFICE GIRLS ..... BESSIE LEARN, GERTRUDE McCOY, JANIE MACPHERSON, CLARA ADAMS
THE OFFICE BOY ..... YALE BOSS

"Snips and snails
And puppy dogs' tails,
That's what little boys are made of."

IF the above Mother Goose legend be true it should account for all the pranks that the average boy, that is the average healthy British boy, can think of and execute. Jimmie has a good job in an office where there is a bevy of pretty girls, but being at that age where his appreciation of the fair sex has not developed, he considers them inferior to him. So it is his pleasure to make all the fun he can for himself at their expense.

This time he reckons without his host. There is plenty for Jimmie to do, errands to be run and dust to be kept off the furniture in the office. Lunch time comes around; the girls all club together and get Jimmie to buy their lunch, but not once does he do it without his reward in the shape of a generous tip. Soon in he comes with an armful, ginger ale and bananas for himself, ice cream, pickles, crackers and what not for the girls. It is a royal feast and they enjoy it.

There is one pretty girl in the office who powders her face too often to suit Jimmie and he consequently chides her about it. She daubs his face with the puff. This is too much for his boyish pride and he decides to get even. He does so and so do they. It won't spoil your fun to say that Jimmie goes out to buy cigars for his boss and in passing a paint shop sees a sign advertising the sale of lampblack. Now you'll say, "I know, the powder box." That, however, isn't all. When you see it you'll have one good hearty laugh at what the girls did to Jimmie.

A bright, pleasing story, full of good, clean fun that will make you say after seeing it, "Revenge Is Sweet."

Posters for this subject will be issued.

The Maple Sugar Industry at Thompson, Pa., U.S.A.

INDUSTRIAL—RELEASED OCTOBER 2nd, 1912

Film No. 7081 **Copyrighted, July, 1912** **Code, Vorsehung** **Approx. Length, 400 feet**

THIS film was made at Thompson, Pennsylvania, U.S.A., and covers this interesting industry from the tapping of the trees, from which the sap oozes as thin and colourless as spring water, to the final stage of crystallization, after which it is made ready to crate and ship to market. The process of evaporation, depicting the old and new method, is of decided interest when one learns that for every gallon of maple syrup, forty gallons of sap have been collected, boiled down and put through the process of evaporation and other subsequent operations necessary to the product.

The scenic portion of the picture is splendid and links well with the fine photography and subject interest, making a chain of attraction that is bound to hold.

THE RELIEF OF LUCKNOW

Do not miss this wonderful real life historical drama. Brimming over with patriotism, and showing those deeds of daring that stir the blood, make the eye sparkle and the heart to glow, this picture is bound to make a strong appeal to Picture Patrons.

Don't forget to send in your order EARLY for your supply of "The Relief of Lucknow" Booklets.

After Many Days

By Camilla Dalberg

DRAMATIC—RELEASED OCTOBER 5th, 1912

Film No. 7074 **Copyrighted, July, 1912** **Code, Vorschnell** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

ANTON WEBER, an Old Musician ..... WM. WEST
HIS DAUGHTER ..... CAMILLA DALBERG
A YOUNG DETECTIVE ..... MARC McDERMOTT
Fishermen at Rest Haven, guests at house party and theatre goers

THIS is the story of an old musician and his little daughter. Beginning when they play and sing in the saloons together, passing through the time when she is a coon comedienne in a popular theatre and then under his careful training becomes a good concert singer, she finally accepts an offer of a leading role in a big production in a large city. This, of course, leaves the old father alone as he cannot travel with her, and at their parting she gives him some money to take care of him until the first salary day comes around.

As he turns from the railway station he is followed by two men who have noticed the money. By the river's edge they attack him, take the money and put him, unconscious, into a small boat which is shoved off into the stream. At Rest Haven he is cared for by fisher folk who find him, but he has lost his memory and all idea of who he is or where he belongs.

The singer is fairly beside herself because she can get no word and finally employs a detective to trace him. The years roll by and the great singer comes for a vacation to Rest Haven and is asked to sing at a benefit concert for the Old Men's Home. The detective coming there tells her that his search is over, and that he has exhausted every resource and failed to find her father. Later, among the fisher folk, he sees one who resembles the picture which he had. He questions him but the old man can tell him nothing of his past and so he invites him to the concert. Thus the father is brought face to face with his daughter, but while something in his mind puzzles him, he is unable to recognise her until she sings an old song which he taught her. Then, of course, recognition comes; his mind is restored to him and the daughter to his arms.

The story is tremendously appealing, exquisitely played, and sure to make a popular and lasting impression. It is in every sense a worthwhile film.

Posters for this subject will be issued.

Madame de Mode

By J. W. Culbertson

COMEDY—RELEASED OCTOBER 5th, 1912

Film No. 7078 **Copyrighted, July, 1912** **Code, Vorsegel** **Approx. Length, 700 feet**

CAST OF CHARACTERS

HARRY "MADAME DE MODE".....WILLIAM WADSWORTH
MABEL.....BESSIE LEARN
HER FATHER.....WALTER EDWIN
HER MOTHER.....MRS. C. JAY WILLIAMS

Boys in newspaper office and guests at wedding

ADVICE to the Lovelorn by Madame de Mode," is the heading of a column in a daily newspaper and Harry Fenton is the up-to-the-minute young newspaperman who replies to all correspondence from the Lovelorn under the *nom-de-plume* of Madame de Mode. Although he conducts this column successfully, Harry, personally, is backward with women. He is in love with Madge Everett and she returns his love, but Harry never seems to acquire courage enough to propose.

Madge in her despair finally decides to seek advice and accordingly writes the following letter to the daily newspaper: "Dear Madame De Mode: A certain young gentleman loves me but he is too bashful to propose. What shall I do? Respectfully, Constant Reader." This letter causes more than a ripple of merriment among the clerks in the office and without having the slightest idea of the writer's identity, Harry causes the following answer to be published. "Constant Reader: Create opportunties for the young gentleman. Sit close to him. Keep your engagement finger prominent. Give him your photograph. Faint in his arms if necessary."

When Madge reads this she clips the item from the paper and determines to follow the advice. Consequently when Harry calls again Madge brings about a droll situation which culminates in Harry popping the question. The happy day is named and soon arrives. Among the wedding presents is one from the newspaper office with the following note: "To Mr. and Mrs. 'Madame' De Mode from the boys in the office." This is the telltale note which leads Madge to discover that bashful Harry is none other than "Madame" De Mode who advised her how to encourage her young man to propose, and which ended in bringing about a very happy union.

The situation is unique and the carrying out of it delightful.

Seeing Each Other Home

COMEDY—RELEASED OCTOBER 5th, 1912

Film No. 7037 **Code, Friend** **Approx. Length, 485 feet**

PINOCLE is the fascinating game that keeps O'Brien and Schmidt out late at night, thereby causing much discomfort to their respective families. On one night in particular they meet at their usual rendezvous, an east side saloon, and there proceed to play their favourite game and indulge in several sociable tankards. This causes their thinking apparatus to become somewhat hazy, an incoherent argument arises which breaks up the game, and they start for home.

On account of O'Brien's groggy condition Schmidt volunteers to act in the capacity of escort. They arrive at the house of O'Brien, and the latter, after many laughable attempts to mount the steps is greeted by his wife who appears in the doorway, and gives him a hearty welcome with the ever ready broom. O'Brien dodges a heavy blow; it lands on Schmidt's head and causes him to stagger. Seeing this O'Brien immediately comes to the conclusion that it is no more than his duty to take Schmidt home. Arriving at Schmidt's house O'Brien's loss of equilibrium becomes quite apparent and the sympathising Mrs. Schmidt advises her husband to see O'Brien safely home and once more they stagger away. This time they lose their bearings; O'Brien becomes obstinate and clinging desperately to a lamp post, refuses to budge. Here after a long search they are found at midnight by their wives and children. The continuous tugging of O'Brien and Schmidt causes the dilapidated village lamp post to collapse. A guardian of the peace soon arrives on the scene, and with some difficulty drags them to the lock-up.

Posters for this subject will be issued.

Do your audiences appreciate beautiful photography, thrilling scenes and exhibitions of marvellous skill? Does the glamour of the sea appeal to them? If so, book the "U. S. Atlantic Fleet" films.

"The Necklace of Crushed Rose Leaves" has a wonderful Italian atmosphere, is tensely dramatic and has an exquisite setting.

The Necklace of Crushed Rose Leaves

DRAMATIC—RELEASED OCTOBER 9th, 1912

Film No. 7082 **Copyrighted, July, 1912** **Code, Vorsicht** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

TONY ..... BENJAMIN WILSON
THE GIRLS ..... LAURA SAWYER, JESSIE McALLISTER, ETHEL JEWETT
THE PRIEST ..... CHARLES SUTTON
GASPARD, the locksmith ..... JAMES GORDON
Merrymakers, etc.

THE title of rosary comes, we understand, from the fact that in ancient times the monks made their beads of prayer out of crushed rose leaves, dried and pared and rolled into a hard, round ball which gives forth that delightful odour of old roses and it is around an old necklace made from crushed rose leaves that this Edison picture is built. The scenes are laid in sunny Italy and filled with all the fiery passion of that race.

We are first introduced to the principal characters of the drama at an Italian dance. Prominent among the merry-makers is one by the name of Tony, a wild, free-hearted lad who is in love with all the girls and they with him. The deep passion of life, however, has never entered into his thoughts, as most of these girls take his jollity lightly and a kiss as a kiss and nothing more, and thus he goes on his merry way until he meets one by the name of Zella, and when he tries to kiss her it is an insult, and he receives a box on the ears that makes him think.

Here is something different; the inevitable happens, and he falls deeply, fondly, devotedly in love with her. Her slightest wish is his greatest desire to grant, so when he chances to hear her tell of a rare necklace of crushed rose leaves she has been shown at the priest's house, his only desire is to secure her one, but none is to be had except that which lies hidden in the little ancient chest at the priest's home. So, regardless of all consequences, he steals the steel-bound chest and takes it to a locksmith to open. Now it so happens that this same locksmith is in love with a dark-eyed lassie who loves Tony. It is here that all the trouble begins. Word is passed from mouth to mouth, and at last Zella hears that Tony is the thief. Torn by anguish and love, she decides to secure the chest and return it to the priest to save the man she loves, but the sequence of affairs turns out differently, for in securing the chest at night she is shot and seriously wounded. She crawls, however, to the home of the good priest and returns

(Continued on page 9.)

Mary Had a Little Lamb

Illustrating the Famous Poem

COMEDY—RELEASED OCTOBER 9th, 1912

Film No. 7092 **Copyrighted, August, 1912** **Code, Vorsprache** **Approx. Length, 300 feet**

CAST OF CHARACTERS

MARY ..... LEONIE FLUGRATH
THE TEACHER ..... JEANIE MACPHERSON

WITHOUT doubt the greatest modern classic that was ever written is the little poem with the above title. From the child who is old enough to talk, to the grey-haired centenarian, who does not know of Mary and that wonderful lamb of hers? Teaching a moral, a lesson of kindness to dumb animals and how the dumb animal shows its gratitude for its care, this is essentially in one sense of the word a child's film, but to the older ones it will prove just as interesting in awakening memories of childhood and schooldays.

The clever little child-actress who plays "Mary," by her sweetness and natural manner, will appeal to you, and will make you think, when seeing her, that it is not a part that is being acted by a little girl, but that in reality you are looking at the famous Mary herself.

The little lamb who bears the name of "Sister" was especially trained for this part. Unless one is well acquainted with the manufacture of motion pictures, he will not realize the care and patience that it has taken to make even this short film. It is a gem delightfully refreshing and altogether a novelty.

Posters for this subject will be issued.

The Necklace of Crushed Rose Leaves

(Continued from page 8.)

the chest, and is cared for by him, being almost on the point of death. At last Tony realizes all that has happened, and humbly goes to the priest for forgiveness and consolation. Through evil he learns good, and the picture closes at the foot of the altar with a prayer to God for his forgiveness.

A strong, dramatic Italian story well cast and splendidly played. Its beautiful scenic backgrounds give it a worthy place in this week's production.

Posters for this subject will be issued.

Target Practice of Atlantic Fleet, U. S. Navy

DESCRIPTIVE—RELEASED OCTOBER 9th, 1912

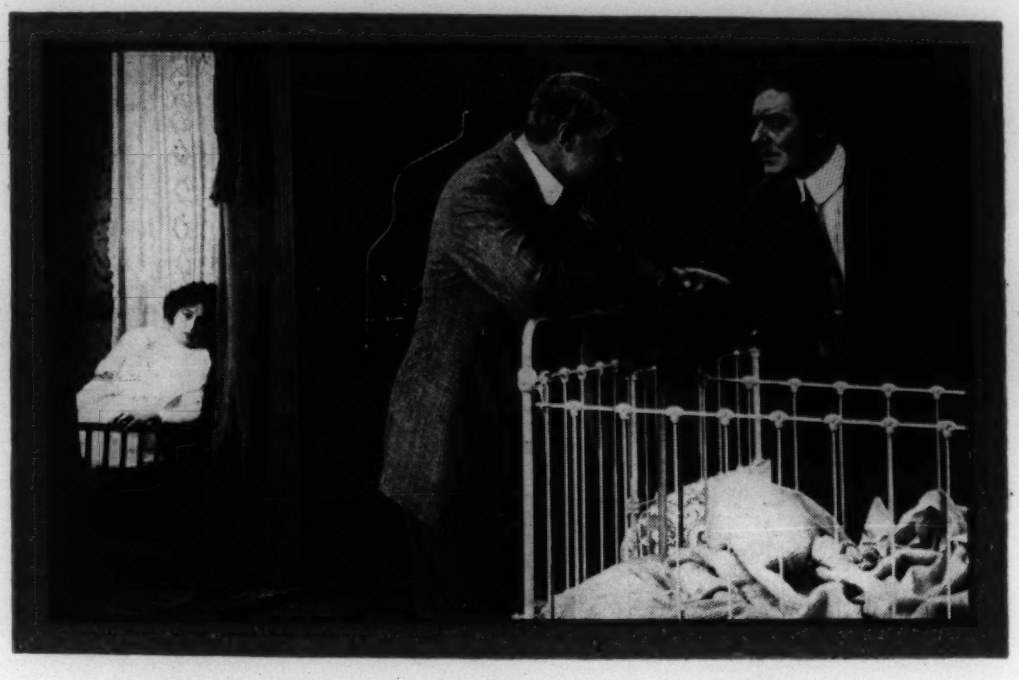
Film No. 7060 **Copyrighted, June, 1912** **Code, Vorrennen** **Approx. Length, 650 feet**

FEW of us have ever witnessed a spectacle of this kind. A great fleet of battleships, grim and grey, silently sailing along at the rate of fifteen knots an hour. Suddenly these great engines of war become alive: the big guns that look so cold belch forth a terrific fire that sends enormous shells weighing about a thousand pounds singing on their way. Their course is directed toward a dot-like object far on the horizon, not visible to the naked eye. This dot is a small target six miles away, being towed by a steamer at the rate of six knots per hour.

Cameras placed on the towing steamer and on the fleet show every detail of practice in superb photography from the firing of the guns to the striking of the shells. The huge missiles hit the water within a few feet of the target or after piercing the target itself and bury their fury in the deep, sending geyser-like sprays high in the air. Another spectacular scene, obtained only after camera and operator were lashed to the turret of the twelve-inch guns, shows a close view of them in action.

Pictures taken aboard the bullet-riddled derelict the U.S.S. San Marcos, formerly the U.S.S. Texas of Spanish-American War fame used now for preliminary practice, show the result of well trained men behind the guns. There are many other scenes all of intense interest showing the manœuvering of the fleet and action aboard ship as if it were an actual naval engagement. Altogether a film of extraordinary interest.

"A cinematograph target, in which the marksman aims at living pictures, is being tested on Salisbury Plain." We are glad to hear this. There are a great many cinema productions which we should like to see shot.—*Punch*



Nerves and the Man

From "Daybreak" by James Oppenheim

DRAMATIC - RELEASED OCTOBER 12th, 1912

Film No. 7079 **Copyrighted, July, 1912** **Code, Vorsehen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

TOM, a clerk ..... MARC McDERMOTT
AGNES, his wife ..... MIRIAM NESBITT
HIS EMPLOYER..... CHARLES OGLE
THE DISCHARGED CLERK..... JOHN STURGEON
THE DOCTOR..... WALTER EDWIN

Clerks in the office

THIS is a film presentation of one of Mr. Oppenheim's most powerful themes.

Tom, a happily married young clerk, is a victim of the worry habit. For almost no reason at all he fears losing his job, and in imagination sees himself and his wife and little son dispossessed. Dwelling upon this thought becomes a sort of mania to him, and eventually makes him almost a nervous wreck. He finally leaves the office one night prepared to give up the fight.

Upon arriving at home he finds that the doctor is there and that his little son has suddenly been seized with an attack of croup, and only most careful watching and care through the night will save the child's life. In his run-down condition, Tom pleads with the doctor to do something for him also, but the physician, appreciating the circumstances, tells Tom that his wife needs him, and that, as the man of the house, "it is up to him" to shoulder the burden and carry the responsibility of the nursing through the night. Looking at his wife, Tom realizes that this is true, and in spite of her protests, after the doctor has gone, makes her lie down and prepares himself for a night of vigil. It is a pretty strong ordeal for him, and as the long hours drag slowly by he is full of anxiety and it requires a constant effort to keep awake. But in those midnight hours he finds that the real self within him is much stronger than he had supposed, and when he compares the state of his child with the possible loss of his job, he realizes that his imaginary trouble was a very slight affair indeed. Consequently, when the morning dawns and the child is on the road to recovery, Tom's wife wakes to find that the night has restored to her not only her child but her husband. He has found himself again, and conquered his worry.

The story is superbly played, and of certain appeal to the hearts of many a young married couple in the land.

Posters for this subject will be issued.

Mr. Pickwick's Predicament

"The Pickwick Papers" by Charles Dickens

COMEDY—RELEASED OCTOBER 12th, 1912

Film No. 7102 **Copyrighted, August, 1912** **Code, Vorstuben** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

MR. PICKWICK..... WILLIAM WADSWORTH
SAM WELLER..... BARRY O'MOORE
NATHANIEL WINKLE ..... BIGELOW COOPER
TRACY TUPMAN ..... WILLIAM BECHTEL
AUGUSTUS SNODGRASS HENRY TOMLINSON
MRS. BARDELL, Pickwick's landlady MRS. WALLACE ERSKINE
MRS. CLUPPINS... ..... ELIZABETH MILLER
MASTER BARDELL..... ..... YALE BOSS
DODSON, FOGG } Barristers { MARC MacDERMOTT, JULIAN REED
SERGEANT BUZFUZ, for Plaintiff CHARLES OGLE
SERGEANT SNUBBIN, for Defence WILLIAM WEST
THE JUDGE..... ..... HARRY EYTINGE

Members of the Pickwick Club, jury, prisoners of the Debtors' Prison, court attendants, etc.

WE have taken one incident from this great work, probably the best known, and have built around it such a film story as does not depend upon any previous knowledge of the book or the characters.

We first see Mr. Pickwick engaging Sam Weller as an attendant; Sam having previously been employed as a boot boy at the "White Hart Inn." Mr. Pickwick then writes a note to his landlady with whom he has been living for a great many years, Mrs. Bardell, telling her that he hopes she will be pleased at the news of his having decided to take a companion. Mrs. Bardell misconstrues this into an offer of marriage, and when Pickwick returns he is received in a manner that completely surprises him. His attempt to explain the matter is a failure, and Mrs. Bardell promptly faints in his arms. To make the situation worse at this moment his companions, Nathaniel Winkle, Tracy Tupman, and Augustus Snodgrass, as well as Sam Weller, enter the room and discover the compromising situation.

Mrs. Bardell failing to obtain any satisfaction from Pickwick, decides to bring suit for breach of promise and engages a pair of lawyers, Dodson and Fogg. In the course of time we come to the great trial which is made so much of in Dickens' book, and which has been very faithfully reproduced on the screen. Jurors in those days being susceptible, somewhat as they are now, a verdict is promptly brought in against Mr. Pickwick with damages of seven hundred and fifty pounds.

Rather than pay this Mr. Pickwick goes to the debtors' prison. In the meantime Dodson and Fogg visit their client, Mrs. Bardell, in the attempt to get some money, and failing in this,

(Continued on page 18.)

Ten Days with a Fleet of U. S. Battleships

DESCRIPTIVE—RELEASED OCTOBER 16th, 1912

Film No. 7054 **Copyrighted, June, 1912** **Code, Vorrath** **Approx. Length, 980 feet**

LAND AND SEA! How vastly different! One, whose charm and beauty lie in its snow-crowned mountains, its velvet valleys kept green by rushing rivers, its fields and meadows, its wilderness and dusty desert lands; the other, water, water everywhere—unmolested and silent except when a vessel ploughs through its heaving surface, leaving behind a white scar in its wake, and gorgeous scenes unknown by those who have never been to sea.

This film, the product of ten days with a fleet of United States battleships, depicts the daily routine of sailor life aboard ship. The scenes cover the entire ship from aloft and below and from stem to stern.

Certain views showing a physical drill muster of marines, inspection of arms, sending a semaphore message, and sentencing delinquents to punishment, all play an important part in the attractiveness of this film, and are equally as interesting as the wonderful mechanism of the great ship.

An imposing scene showing the captain addressing his officers and crew assembled on the quarter-deck will give a fair conception of the number aboard ship. A stirring view taken aboard the U.S. "Minnesota" shows the hoisting of the morning colours and stars and stripes are unfurled on high. to the martial air of the Star Spangled Banner.

The scenic end of this picture is superb. One scene in particular, a fragment of beauty stolen from the gigantic Atlantic, pictures the sun shining on the water making a brilliant network over the ocean in dancing shadows of black and gold. The fleet steaming through this beauty forms a picturesque background like a silhouette against the sky. Another striking scene shows a flock of seagulls hovering over the water in search of food, some skimming along the surface and others riding on the crest of a swelling billow.

As an example of motion picture photography this film has no superior; as a means of affording interesting knowledge of the life and customs of the American "Jack Tar," and an idea of the vastness and power of the steel fortresses in which they live, the picture has no equal. It is unquestionably a strong feature film.

For Valour

By Talbot Mundy

DRAMATIC—RELEASED OCTOBER 16th, 1912

Film No. 7076 **Copyrighted, July, 1912** **Code, Vorschub** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

ROSIE WEBSTER ..... LAURA SAWYER
"RAT" BRUNTON, popular with the girls, but a coward at heart. RICHARD NEILL
BILL SWANWICK, honest but backward ..... BENJAMIN WILSON
THE COLONEL ..... JAMES GORDON
British soldiers played by members of 2nd Battalion, the Queen's Regiment, Natives

IN presenting this subject to the motion picture world the Edison Company have succeeded in placing upon the canvas a film of exceptional beauty. Not only does it tell a strong dramatic story that fairly bristles with action, but we are shown some wonderful battle scenes enacted by the soldiers of the Second Battalion of the Queen's Regiment, now stationed at the Island of Bermuda.

The plot revolves around that eternal triangle, two men and one woman. We are first shown the heroine of the story in a beautiful lily field, where she meets her two lovers, who prove to be "Tommy Atkins's" of the British Army. Her affections seem to waver from one to the other, when suddenly the regiment is called to the front. Then she is forced to decide which of these two privates has won her heart. Ere they have departed for foreign shores she has chosen.

The rival lover in bidding her good-bye discovers this fact, but to prove his worth promises her that he will bring her fiancé home safe and sound.

We are now introduced to the two soldiers in this picture in the heat of a foreign campaign. Here follows a series of startling military dramatic battle scenes, and in the midst of the conflict we discover that the man who has won the girl's heart is a coward. Nevertheless, the rival lover proves faithful to his trust, and brings him safely out of danger, but ere they have reached the lines both are wounded. The coward would abandon his saviour, but is forced at the point of a pistol to carry him safely into the lines. This is witnessed by the commanding officer. He believes the coward has performed an heroic action in saving his comrade, and, not knowing the motive behind it, awards him a medal for bravery. For the sake of the honour of the regiment his comrade does not reveal the secret, but when they meet the object of their love the truth is disclosed, and Private Swanwick comes into his own.

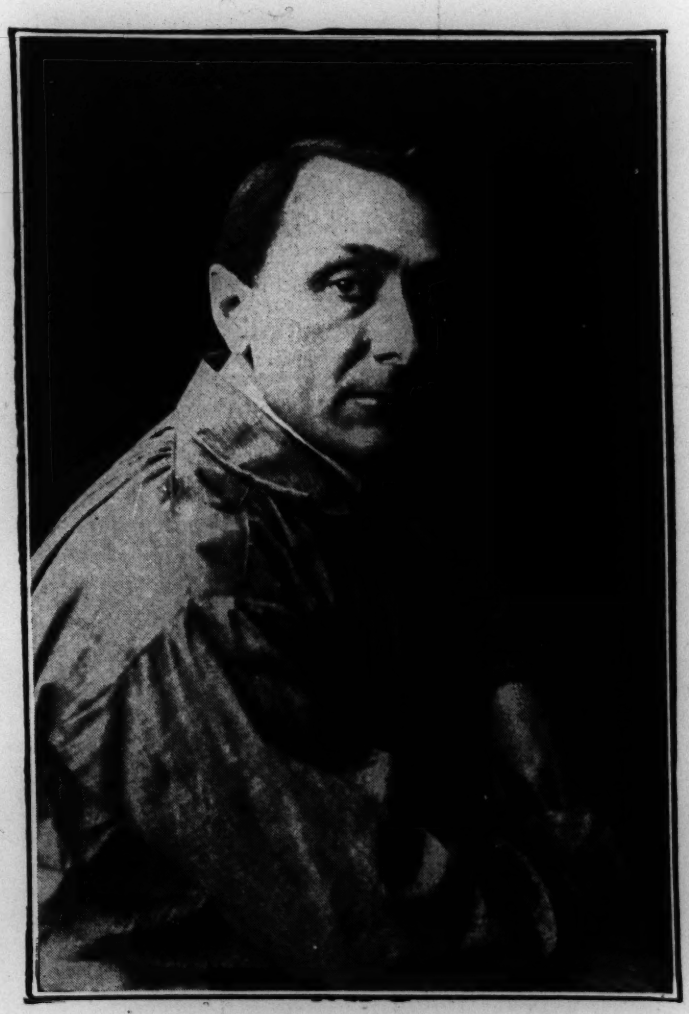
This picture contains an abundance of startling battle scenes, well acted and beautifully photographed, and this, together with its magnificent scenery, will no doubt make it the feature film of the week.

Posters for this subject will be issued.

Edison Photo-Plays produced in England

A subject of much interest to the moving picture world in general has been the announcement of our intention to produce motion pictures in the British Isles.

The company that landed in England a few weeks ago for this purpose consisted of Ashley Miller, one of the most artistic and versatile directors in our Bronx Park studio, Miriam Nesbitt and Marc McDermott, two universal favourites in the cinematograph world, and H. R. Bredeson, who will look after the cameras.



Ashley Miller

A special company of English players have been formed to support these two notable Edison "stars," and we unhesitatingly prophesy that this trip will result in a delightful series of films of essentially English character. The company will tour the British Isles, incorporating into their plays many of those historic scenes, beautiful views and picturesque landscapes for which our country is so justly noted, and which so delight and interest foreign travellers. Some of the most widely known stories of fiction and history will be placed in their exact setting and given proper atmosphere - two points that count so much in vitalising a photo-play.

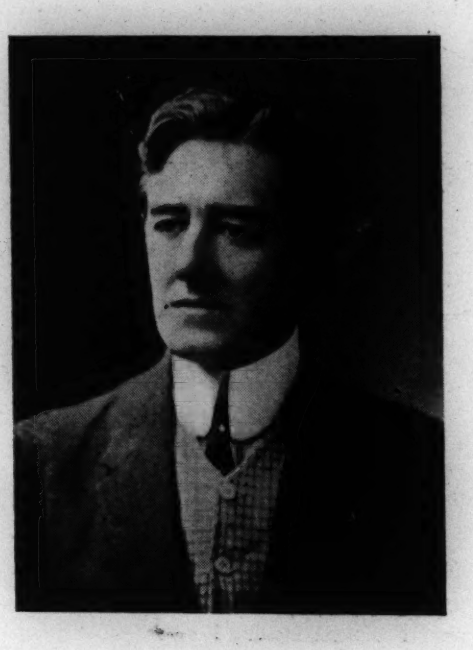
Bannister Merwin, whose many contributions to Edison films have won for him a name second to none in the field of film playwrights, preceded Mr. Miller and his party by some weeks in order to perfect all the details of their arrangements, and to work upon new and appropriate stories in order to save any delay upon their arrival. Harry Furniss, the famous *Punch* cartoonist, whose clever plots and charming acting delighted and still delight thousands of picture enthusiasts, has been enlisted to write still more of his captivating comedies and interesting dramas. And there is a great possibility of our once more welcoming upon the screen that jovial and versatile gentleman who walked straight into the heart of his audiences.

The selection of Miss Nesbitt and Mr. McDermott as leading players in these British pictures is a particularly happy one, for Miss Nesbitt has appeared in London in the original production of "Peter Pan," while Mr. McDermott is an Englishman by birth, and has appeared at many of our principal theatres with such stars as Mrs. Patrick Campbell, Miss Marie Dainton and the late Dennis O'Sullivan. Both of these players have mounted high in the esteem of picture patrons through their cleverness, originality and absolute consistency in action.

With Mr. Miller directing the players, we may be assured of thoroughly artistic productions, for he is painstaking, a great

sticker for detail and has a most comprehensive knowledge of stage-craft in all its perplexities.

Our company is now hard at work in and around London, and to show the realism with which we have started our campaign,



Marc McDermott

below is reprinted an article from the *Daily Chronicle*, giving proof positive of the thoroughness and success of our arrangements :—

"People hurrying to business along the Mall and under the new Admiralty Arch about 9 o'clock yesterday morning, were astonished to see a crowd of militant suffragettes, male and female, in the full war paint of purple, green, and white, rush down the few steps from Cockspur Street and Spring Gardens and seize a gentleman in front of the new Admiralty buildings.

"The victim, a quiet, elderly gentleman, who appeared to be taking his morning constitutional in the park, was quite helpless in face of this combined assault, apparently unexpected and unprovoked ; yet one or two policemen who stood not far away made no attempt to interfere and protect him.

"The Admiralty hall porter and several messengers, however, were more sympathetic and responsive. Thinking that the Admiralty was to be attacked, probably in revenge for the heavy sentences passed on the suffragettes in Dublin on Wednesday, they rushed out and endeavoured to prevent the raiders approaching the building. From this a serious scuffle occurred, and one of the women received a rather heavy blow on the face.

"When the excitement had worn off, explanations were made.

"The 'assault' was merely a 'put up job.' The London managers of the Edison Cinematograph Company wanted to obtain realistic pictures of a suffragette demonstration. Actors and actresses had been engaged, and with the permission of the police authorities a meeting was held in Trafalgar Square. Afterwards the 'suffragettes' marched to the Mall, and waylaid Mr. Marc McDermott, whose features are familiar to all frequenters of cinematograph theatres.

"The intervention of the Admiralty officials was an unpremeditated item in the scene, and at first their indignation was great at the attitude of the police, who did nothing but enjoy the joke. After the meaning of the "raid" had been explained they entered into the fun of the affair.

"The people most perplexed were the spectators who, being due in business offices, could not see the thing through."

Although considerable progress has been made, and we have much cause for congratulation, the Clerk of the Weather has not considered the "silent drama" to the extent we desire and has been doing his best to

Miriam Nesbitt

harass our efforts, but it will surprise both trade and public how sunny our English company has made the miserable summer.

This departure is a big event in the history of Edison pictures, and exhibitors will do well to watch these pages carefully for the first releases of our "home" Company's work, which will be announced shortly.

THEIR BATTLES OVER AGAIN

LUCKNOW VETERANS ENTERTAINED

VIEWING THE EDISON FILM—"THE RELIEF OF LUCKNOW."

The four survivors of the Indian Mutiny watching the performance.

RICHARD BARRATT
90th Foot (now Scottish Rifles).

CHAS. INCELL
Madras Fusiliers.

JOHN SMITH
32nd Foot (now Duke of Cornwall's Light Infantry).

WM. SALTER
90th Foot (now Scottish Rifles.

On Wednesday afternoon, September 4th, we were privileged, by the kind permission of the Lords and others, Commissioners of the Royal Hospital, Chelsea, London, S.W., to entertain at our private theatre the four surviving Lucknow veterans, in-pensioners from the above establishment, and a number of representatives of our leading newspapers, to view our realistic Indian Mutiny photo-play "The Relief of Lucknow," which is being released upon the anniversary of this thrilling event September 25th.

The four old warriors, whose portraits are printed above, could hardly contain their amazement and delight at the wonders and life-like realism of this striking and heroic action, and frequently broke in with significant exclamations of approval regarding the dramatic portrayal of the event in which they themselves participated fifty-five years ago, and the press representatives also expressed the extreme pleasure it gave them to attend such a patriotic production.

We give below a few of the press comments:

Four old men had a cinematograph show specially to themselves in an upstairs room in Gerrard Street yesterday.

The film was the Edison Company's reconstruction of stirring scenes in the Relief of Lucknow, and these four guests, red-coated pensioners from Chelsea, were invited because on another September day fifty-five years ago they played a part themselves when Havelock's dust-choked "saints" broke grim and desperate through the narrow lanes of Lucknow.

They sat there in the darkened room, the four grey warriors, whose burnished old medals bore a young Queen's head, and on the screen before them the gulf of the fifty-five past years was spanned by a thousand feet of film.

Outside in the street the taxicabs hooted, and somewhere a gramophone plunged into a waltz, but the present must have slipped away from these men like a garment, as all the old memories – the cut of a forgotten uniform or the thrill of a bayonet charge – came borne on the rushing, flickering film.

They nodded, leaning forward on their heavy sticks in the way of men who recall old tragic things, and talked of forgotten camps, and of regiments that were disbanded a long half century ago. As the film rattled along with its pictures of terror-haunted women in flowered muslins, and grim hand-to-hand fights on the sand-bag defences, the talk of the old soldiers came out of the gloom—flashes of realism put life into all the magic make-believe.

One scene showed the start of the man who volunteered to get through the lines to Havelock.

"That's Kavanagh. I saw him just before he started. 'Don't tell my wife,' he says to me. He worked on the same post as me, did Kavanagh. He was a clerk and knew all the native lingo, No other man could have got through. He was the only civilian who ever received the Victoria Cross."

The end of the film brought Havelock's Highlanders tumbling through the smoke, their bonnets on their bayonets, and one of the four who had been through the siege chuckled at the sight of them.

"I remember them bagpipes. Salter here was with them. His regiment was the 91st. and one of them boned my shirt that night. Let's see, you joined the column at Cawnpore, didn't you Salter?"

"Yes, at Cawnpore. Shocking affair that. . . . It was a room not much bigger than this. All their clothes were lying about—little babies' shoes and children's frocks. They must have stripped all the women before the butchering started. . . .

"We had our revenge though. Once we surrounded a lot in a sort of compound with walls about seven feet high. We got Peel's brigade to batter the gates down and then we went in with the bayonets. They were like rats trying to climb up the wall.

"Afterwards we used to hang them at sunset. Got about six on an elephant, slung them to a tree, and then sent the elephant on. Every man was tried first, though."

The film stopped with a splash of light on the screen, some one pulled back the dark window curtains, and the old soldiers were back in 1912.

"I suppose we had better be getting back to Chelsea," said one of them.– *Daily Express.*

Wednesday, the 25th inst., is the fifty-fifth anniversary of the Relief of Lucknow by General Havelock, and on that day will be "released" by Thomas A. Edison (Limited) the film illustrating

what was perhaps the most striking of all the events in the Indian Mutiny of 1857. The film of this highly interesting and realistic photo-play was prepared by the company in Bermuda, with the assistance of the officers and men of the 2nd Battalion Queen's Royal West Surrey Regiment, who, when the necessary permission had been obtained from headquarters, showed the greatest alacrity in helping to reconstitute the leading episodes in the historic event. The pictures were exhibited privately yesterday afternoon to a small company, which included four Lucknow veterans, now in-pensioners of the Royal Hospital, Chelsea, who naturally showed a keen interest in this vivid presentment of the stirring scenes in which they themselves took active and honourable part so many years ago. The Lucknow pictures form the second of a series designed to illustrate momentous episodes in the history of Great Britain. The Battle of Trafalgar was the first of these films produced by Thomas A. Edison (Limited), and the Charge of Balaclava will be the third.

—*Morning Post.*

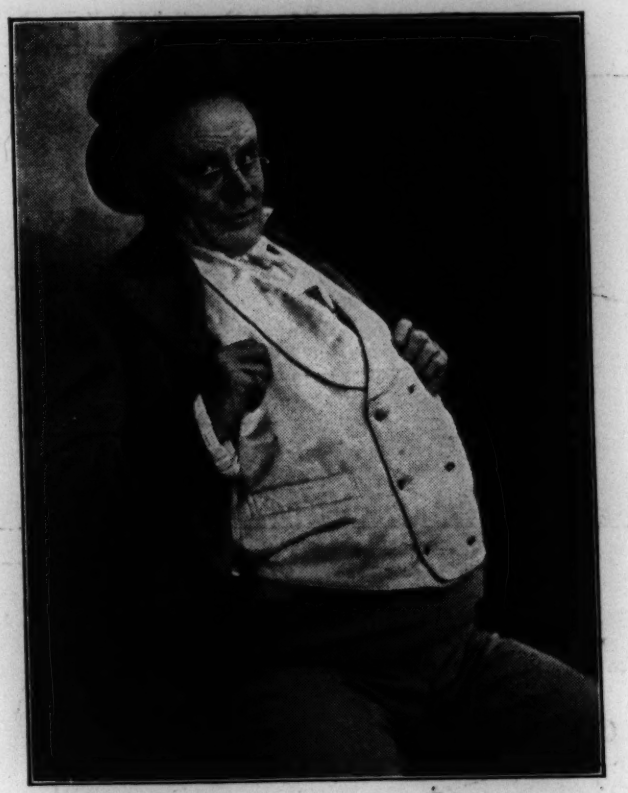
Four Indian Mutiny veterans, the only survivors of Lucknow now in Chelsea Hospital, sat in a small room in Gerrard Street yesterday and gazed in wonderment at the reconstruction of the stirring events on a screen. The Edison film was produced in Bermuda with the co-operation of the 2nd Queen's Own Regiment, and was extraordinarily realistic. The movements of the soldiers roused the veterans to enthusiasm so much that when the relieving Brigade entered the city one of the men cried out, "I was among that lot." The dazzling, tropical sunlight was also well reproduced, and the picture drama, with its intensely moving scenes, should secure great popularity.—*Daily News and Leader.*

William Wadsworth as "Mr. Pickwick"

"Mr. Pickwick's Predicament" is an unusually interesting film. Dickens' "Pickwick Papers" have for years amused and entertained thousands, and Pickwick has become famous the world over. The selecting of Mr. Wadsworth to play the leading rôle was a most happy one as he is a remarkably clever character actor.

The cut appearing above shows the excellent make-up which he wears in the film, but the benevolent smile in no wise indicates the true feelings of the actor. Everyone who is familiar with Mr. Wadsworth's architecture through having seen him on the screen, will realize that the W. H. Taft expression extending downward from the chin was acquired in an artificial way. And that is wherein lies Mr. Wadsworth's cause for grief for, with the thermometer bent upon breaking the Olympic pole-vault record, the unfortunate gentleman was forced to "blow himself up" by means of a contrivance resembling a baseball catcher's protector.

The opening scene at the White Hart Inn was taken outdoors, the scene having been built as an exact duplicate of an old etching. But, as has been suggested, it was a very hot day and while the others were busy admiring the setting, the suffering Mr. Pickwick was anxiously seeking a shady retreat where he might groan and melt in peace.



It would be impossible to describe the beatific expression upon the face of the sweltering Mr. Pickwick when, at the close of the scene, he opened the valve and saw that corporation slowly fade away. But those who see the film will never suspect the discomfort which the blandly smiling Mr. Pickwick was enduring while he chatted with his friends and engaged Sam Weller as his servant.

The entire picture is a faithful reproduction of that which is generally conceded to be one of Dickens' cleverest bits of character drawing and comedy.

"Mr. Pickwick's Predicament"

(Continued from page 12.)

she is herself imprisoned in the same place that holds Pickwick. Naturally this is quite a shock to all concerned, and at the end Mr. Pickwick's heart is so softened by her distress that he decides to pay the damages, unjust as they are, and release both himself and Mrs. Bardell.

The film closes with a re-union of the Pickwick Club, at which all is jollity and Mr. Pickwick the lion of the occasion.

It will be seen from the above that the story is coherent and full of interest and humour. The types were very carefully studied both in personality and costume, and will satisfy the most exacting critics and admirers of Dickens' works. It can confidently be predicted that the release will make a great success.

Posters for this subject will be issued.

Some Press Comments of "The Relief of Lucknow"

The pioneers of the cinematograph industry, the Edison Company, to-day occupy a position in the film world which is the envy and admiration of all. . . .

Many excellent films has the company given us in the past, and the value of the good work achieved through the instrumentality of the series dealing with the scourge of tuberculosis, hygiene, and other matters relating to the health of the masses cannot be overestimated.

Were we asked to say what is the company's forte we should unhesitatingly answer, its historical and educational films. In the former category we ascribe a high place to "The Relief of Lucknow"—length 1,000 feet—which is to be released on the anniversary of the actual event, September 25th. . . . .

As we have said, the film is but 1,000 feet in length, still, **we place it amongst the best films of the year. As a series of battle scenes it is the finest thing motion photography has ever given us, and we congratulate the Edison Company upon having succeeded in a task which to others would have spelt failure.**—*Cinema.*

A picture representing one of the most stirring incidents in the history of England will shortly make its appearance in "The Relief of Lucknow." **The mere fact that the subject has been staged by the Edison Company is a sufficient guarantee of the excellence of the production and the firm in question have spared no pains in portraying the various incidents in a manner worthy of so great a subject.** The gallant defence of Lucknow during the great mutiny of the Sepoys is such that age cannot wither or stale in its glory, and it loses nothing in being transferred to a film. Its splendour will remain for ever undimmed. . . . .

The battle of Trafalgar caused a furore throughout the country, but we do not hesitate to say that even that success will be eclipsed by this latest production. . . .

The Highlanders arrive at the city and reckless of the toll taken they charge madly through the streets sweeping all opposition before them.

Somehow this does not seem like a rehearsed scene. The men are too plainly in earnest. One can see that they are soldiers and not mere dummies performing a part according to the director's orders. Hard fighting ensues, but the honour of Britain is vindicated and the glorious flag of the Old Country still proudly flaunts itself over the city of Lucknow.—*Kinematograph and Lantern Weekly.*

We may say at once that this is quite one of the finest pictures the Edison Company have yet produced. They have taken a great historical theme, and they have made it a great historical drama—an educational subject of the truest value, because they have inspired it with the glow and the tumult of real life and action, and at the same time closely adhered to recorded facts. Despite the large number of "historical" pictures produced, comparatively few up to the present have been really satisfactory. Either they err on the side of total accuracy, or else they are so dull and so involved as to lose the thrill of realism, without which such a film must lose half its point as a picture of life. **"The Relief of Lucknow" is one of the most stirring dramas ever unfolded on a screen, and, at the same time, it is largely a faithful reconstruction of the events with which it deals. Metriculous accuracy is scarcely expected or possible in historical picture plays.** It is enough that the film, as a whole, shall be true, and that the general impression shall be faithful and vivid. And this is what the Edison Company have done with their "Relief of Lucknow." They have written a splendid drama with the history book in front of them, and they have suffused the whole with the fire of absolute realism. **We consider it a highly commendable picture from almost every point of view, and we have no hesitation in recommending it to everyone throughout the kingdom.**

Into the web of famous historical happenings, which, of course, forms the main subject matter of the film, there has been woven a pleasant little love story, just sufficient to give the requisite touch of more personal human interest. The arrangement and management of the broader spectacular scenes cannot be over praised. The soldiers, of whom there are several hundred employed in the production, are no mere shoddy, out-at-heel supers, but real troopsmen pressed into service for the occasion. We do not know in what country the film was made, but the suggestion of Indian scenery is quite perfect, tropical foliage, glittering buildings and burning sunshine all complete. . . . . **It is a picture full of the breathless suspense and the intoxicating excitement of warfare, and its battle scenes alone render it as magnificent a production as one could wish to see. In its own particular way, it is, perhaps, better than anything yet done. At any rate, it is a notable triumph of the picture play producer's art.**—*Bioscope.*

Advertising Synopses for Edison Releases in this Issue.

"REVENGE IS SWEET"

A mischievous office boy's many pranks tormented and worried the office girls. In a rapid fire succession of funny incidents, the girls gave the boy a taste of his own medicine, and it proved a remedy.

"THE MAPLE SUGAR INDUSTRY AT THOMPSON, PA., U S.A"

This is a descriptive picture showing the maple sugar industry from the boring of the tree to the finished product. It ends in a home scene of country types enjoying a maple sugar party.

"AFTER MANY DAYS."

This is a dramatic story with a tenderness that will touch the heart. It portrays the reunion of an aged musician and his daughter after many days; the daughter having won fame and fortune as a singer during the separation.

"MADAME DE MODE."

By J. W Culbertson.

This is an odd comedy depicting how Madame de Mode, editor of the "Lovelorn Column" unknowingly advised his own sweetheart how to woo and win him. The plot unfolds at the end, and they heartily appreciate the joke.

"THE NECKLACE OF CRUSHED ROSE LEAVES."

This story of Italy, dramatic in the extreme, depicts how a necklace of crushed rose leaves, stolen from a priest, brought sorrow, remorse and confession ere it was returned. Of great pictorial beauty.

"MARY HAD A LITTLE LAMB."

(Illustrating the Famous Poem.)

"Come little lamb" said Mary one day:
"At Edison's Studio let us portray
A Comedy cute I know it will be
How into the school you followed me."
Mary was right in her surmise:
To the young and old 'twill be a surprise.

"TARGET PRACTICE OF ATLANTIC FLEET, U.S. NAVY."

This is a remarkable picture showing what the men behind the guns can do with the great engines of war. An imaginary havoc is easy to conceive from the accurate firing at a target six miles away, and the splashes of water resulting from the salvos are most spectacular. Taken by special permission of the U.S. Navy Department.

"NERVES AND THE MAN."

From "Daybreak," by James Oppenheim.

An unique story showing how a man became a nervous wreak from his fear of losing his position. When real trouble of another nature came it brought him to his senses.

"MR. PICKWICK's PREDICAMENT."

From "The Pickwick Papers," by Charles Dickens.

This deals with the breach of promise suit brought by Mrs. Bardell against Mr. Pickwick for trifling with her affections. It tells a clear connected story, delicious in its humour, and a great many celebrated characters.

"TEN DAYS WITH A FLEET OF U.S. BATTLESHIPS."

This is a most interesting film, taken in a lapse of time just long enough to become acquainted with a sailor's life on board ship. The photography is superb, especially one scene showing the fleet sailing into the setting sun, producing a wonderful effect. Taken by special permission of the U.S. Navy Department

"FOR VALOUR."

By Talbot Mundy.

This is a strong drama with gripping situations of love and war, in which heroism and cowardice figure. The coward unjustly receiving a reward for valour, eventually confesses, and the real hero comes into his own.

Recent Edison Releases.

A Complete Table from July 15th.

July	17—The Spanish Cavalier (Dr.)	1000
	17—The Dumb Wooing (Com.)	1000
	20—Uncle Hiram's List (Com.)	1000
	20—The Insurgent Senator (Dr.)	1000
	20—Dream Dances (Des.)	400
	24—Church and Country (Dr.)	1000
	24—A Tenacious Solicitor (Com.)	1000
	27—The Boss of Lumber Camp, No. 4 (Dr.)	985
	27—How Patrick's Eyes were Opened (Com.)	600
	27—A Winter Visit to Central Park, New York City, U.S.A. (Sc.)	640
	31—The Little Woollen Shoe (Dr.)	990
	31—The Butler and the Maid (Com.)	360
	31—Blinks and Jinks, Attorneys at Law (Com)	1000
Aug.	3—An Unusual Sacrifice (Dr.)	1000
	3—Aunt Miranda's Cat (Com.)	1000
	7—Out of the Deep (Dr.)	1000
	7—Every Rose has its Stem (Com.-Dr.)	1000
	10—The Guilty Party (Dr.)	1000
	10—Their Hero (Com.)	1000
	14—Treasure Island (Dr.)	1050
	14—A Personal Affair (Com.)	1000
	17—Billie (Dr.)	1000
	17—Winter Logging in Maine (Des.-Ind.)	1000
	21—The Bank President's Son (Dr.)	1000
	21—The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City, U.S.A (Des.)	500
	21—A Romance of the Ice Fields (Dr.)	635
	24—Very Much Engaged (Com.)	1000
	24—The Convict's Parole (Dr.)	1000
	28—Eddie's Exploit (Com.)	500
	28—The Sunset Gun (Dr.)	1000
	28—The High Cost of Living (Com.)	1000
	31—The Artist and the Brain Specialist (Com.-Dr.)	1000
	31—The Passion Flower (Com).	1000
Sept.	4—Jim's Wife (Dr.)	1000
	4—The Angel and the Stranded Troupe (Com.)	1000
	4—Kitty's Hold-up (Com.)	430
	7—A Western Prince Charming (Dr.)	1000
	7—The Prisoner of War (Dr.)	1000
	11—The Passer-by (Dr.)	1060
	11—A Man in the Making (Dr.)	1000
	11—Apple Pies (Com.)	400
	14—How Father Accomplished his Work (Com.)	650
	14—The Little Bride of Heaven (Dr.)	1000

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